

Wednesday, March 17, 2004  
8 pm. Walter Hall

Faculty of Music  
Presents

# Contemporary Music Ensemble

GARY KULESHA, DIRECTOR

## PROGRAMME

**Francis Poulenc** (1899-1963) *Le bestiaire, ou, Le cortège d'Orphée* (1919)  
texts: Guillaume Apollinaire  
*Le dromadaire — Le chèvre du Thibet — La sauterelle  
Le dauphin — L'écrevisse — La carpe*  
*Andrea Kryski, soprano; Sally Caryl, flute; Robyn Cho, clarinet; Lance MacMillan, bassoon; Jennifer Burford and Mary Beth Brown, violins; Sarah Kwok, viola; Sarah Steeves, cello; Gary Kulesha, conductor*

**Olivier Messiaen** (1908-1992) "Abîme des oiseaux" from *Quatuor pour la fin du temps* (1941)  
*D. J. Gotfrit, clarinet*

**André Jolivet** (1905-1974) *Trois poèmes : extraits des Poèmes pour l'enfant* (1937)  
*Naissance — Adoration — Berceuse*  
*Sarah Ormerod, soprano; Debbie Clark and Mary Beth Brown, violins; Sarah Kwok, viola; Sarah Steeves, cello; Brian Harman, piano; Gary Kulesha, conductor*

## INTERMISSION

**Betsy Jolas** (1926- ) *Petites musiques de chevet* (1989)  
*Julia Stroud, bass clarinet; Brian Harman, piano*

**André Prévest** (1934-2001) *Improvisation* (1976)  
*Debbie Clark, violin*

**Gilles Tremblay** (1932- ) *Chants Convergençs\** (2003) - World Première  
1. Ansârî - "Tu es tout et c'est tout"  
2. Ety Hillesum - "...une grande vie universelle"  
3. Thérèse d'Avila - "Toi - Moi"  
*Kristin Mueller, soprano; Rob Spady, clarinet; Trent Petrunian and Tim Francom, percussion; Brian Harman, piano; Gary Kulesha, conductor*

\*Commissioned for the University of Toronto by Michael and Sonja Koerner

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## Gilles Tremblay

MICHAEL AND SONJA KOERNER DISTINGUISHED VISITOR IN COMPOSITION

GILLES TREMBLAY - in every respect a model composer, pianist, ondes Martenot player and teacher - was born in Arvida (today Jonquière) Québec on September 6, 1932. In his capacity as professor of analysis and composition at the Conservatoire de musique de Montréal for many years (1961-1998), he contributed to the formation of a whole generation of composers. From this same school he received his first prize in piano in 1953. He subsequently studied analysis with the famous Olivier Messiaen in Paris, receiving his first prize in 1957. He then spent a summer in Darmstadt, and a few years later worked with the Groupe de recherches musicales de l'ORTF. During these years he met numerous composers, including Boulez, Stockhausen, Boucourechliev, Ferrari and Xenakis. Gilles Tremblay has won many prizes, including the Calixa Lavallée Prize for his soundscapes in the Quebec Pavilion at Expo '67 and the Denise Pelletier Prize in 1991. His most recent large-scale work was *Les Pierres crieront*, a commission from Radio-France for large orchestra and solo cello, premiered in May of 2001. He has received numerous commissions, and has seen his music played throughout the world. He was made an Officer of the Ordre national du Québec in 1991, and was named Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture in 1993. He now resides in Montréal. Mr. Tremblay is the recipient of the Distinguished Visitor Award from the University of Toronto Faculty of Music.



## Chants Convergents

Programme Notes - Gilles Tremblay

These songs originate from various places and times far apart: ANSÂRÎ was a Moslem Afghan mystic of the 11th century; ETTY HILLESUM was a young Dutch Jewish woman who died in Auschwitz in 1943; THERESA D'AVILA, the castilian, was one of the great Christian figures of the 16th century, famous as much for her writing as for her action.

Despite these differences, they are drawn together, as if turned toward a common magnet. Structurally these three texts also have in common the idea of alternation: to search/to fly away, to remember/to forget, to find/to be found (Ansârî); death/life (Hillesum), you/Me (d'Avila). These alternations and ultimately the form of the poem shape the music. In addition, music sheds light on the text by adding tropes (instrumental parentheses commenting on the words), by the rhythm of the poetry, by balancing the alternating contraries; or by focusing on words like "foolishness" in Ansârî, "a great universal life" in Hillesum, "you - Me" in d'Avila.

From this one can outline the forms of the songs as follows:

## **ANSÂRÎ. "Thee is all, and that is all"**

- I - General introduction on the main idea of alternation:
  - a) on two materials: high metal, four skin
  - b) on two harmonic blocks
- II - Surging of voice with a 15-sound melodic group ("anima" announcing the d'Avila's poem.
  - Comment by clarinet
  - 15 harmonic blocks by the two percussions and piano
- III - Three verses on alternated contraries.
- IV - Four assertions and their comments.
- V - Development of the word "foolishness" (a part of the "all").
  - Hiccup of registers on the 15 harmonic blocks (mirror, retrograded, reversed)
  - A run; a recall of resonances
- VI - Coda, with vowel transformations (as in Tibetan chant).

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## **ETTY HILLESUM. "...a great universal life..."**

in nine sections:

- I - Nocturnal 1. A deafening silence. A desert sparsed with mysterious crackings.
- II - Duo - melopea with clarinets: "I will continue to live with this part of the dead who has eternal life".
- III - Nocturnal 2.
- IV - Melopea (continuation and enlargement) "...and I will bring back to life what in the living ones is already dead: then only life will be, a great universal life...".
- V - Comment by lightning-like group at the piano, with sympathetic resonances, vibration of the elsewhere.
- VI - Short recall of cracking sounds.
- VII - A great melodic-harmonic MOBILE "...a great universal life..."
- VIII - Suite of The lightning-like groups at the piano.
- IX - Harmonic coda in a mirror of utmost softness: "My God".

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## **THERESA D'AVILA "You-Me"**

In five parts

- I - Reciprocal reflexes in alternation between voice and clarinet: a game of exchange on "You-Me", the essence of the poem.
- II - Iterative incantation of one pitch coloured by the 15 harmonic blocks of the first chant compressed against a pedal, superior or inferior, towards a new instrumental hiccup of opposed registers (straight, retrograde, reversed).
- III - Lento. Hymn on the first two verses, with an interior melody issued from the 15 harmonic blocks.
  - Third verse: dialogue of the playful wandering (voice - clarinet), "...here and there..." from the melodic elements, root of the 15 blocks, developed on themselves.
  - Iterative incantation
  - Continuation of the hymn, fourth and fifth verses



#### IV - Vocalise on "Âme" (soul).

- Recall of the alternal reciprocal reflexes on you-Me by voice - clarinet, with the adding of the vibraphone - bells couple, punctuated by large rapid harmonic groups of the piano.
- New melodic comment by the clarinet

#### V - Last verse: continuation and end of the hymn but punctuated by the mixed groups of the keyboards.

- Coda, a dive towards the elsewhere: combination of resonance and breath. An antique cymbal ends: as an ultimate converging point. Star.

Gilles Tremblay - December 2003. Translation January 2004

### TEXTE DES POÈMES

#### I "Tu es tout et c'est tout"

Mon Dieu! Si c'est en Te cherchant que quelqu'un T'a trouvé, c'est bien en m'enfuyant que moi je T'ai trouvé. Si c'est en se souvenant que quelqu'un T'a trouvé, moi c'est bien en oubliant que moi je T'ai trouvé. Si c'est par la recherche que quelqu'un T'a trouvé, moi j'ai trouvé que de Toi seul provenait la recherche. Tu es Toi-même le moyen qui mène jusqu'à Toi. Au début Tu étais, à la fin Tu seras. Tu es tout et c'est tout! Et le reste est folie.

- Extrait des *CRIS DU CŒUR* (Munâjat), de ANSÂRÎ, cité et traduit du persan par Serge de Beaurecueil dans la revue "Nulle part la beauté", octobre 1986. Aussi pour l'intégrale des *Cris du cœur*: Éditions Sindbad, Paris, 1988.

#### II "...une grande vie universelle..."

Je continuerai à vivre avec cette part du mort qui a vie éternelle et je ramènerai à la vie ce qui chez les vivants est déjà mort: ainsi n'y aura-t-il plus que de la vie, une grande vie universelle, mon Dieu.

- Etty Hillesum. Extrait de *UNE VIE BOULEVERSEE*, (SEUIL, Paris. p. 206). Traduction, Philippe Noble.

### TEXT OF THE POEMS

#### I "You are all that is, and that is all"

God! If it is by seeking You that some have found You, it is by fleeing that I have found You. If it is by remembering that some have found You, it is by forgetting that I have found You. If it is through knowledge that some have found You, it is from You alone that I have found knowledge to come. You Yourself are the way to You. In the beginning, You were; in the end, You shall be. You are all that is, and that is all! What remains is madness.

- Excerpt from the *Munâjat* by ANSÂRÎ, cited and translated from Farsi into French by Serge de Beaurecueil in the "Nulle part la beauté" magazine, October 1986. Also for the complete French translation, *CRIS DU CŒUR*: Éditions Sindbad, Paris, 1988. Translated from French into English by Marc Hyland.

#### II "...a great universal life ..."

I will continue to live with this part of the dead that has eternal life, and I will bring back to life that which is already dead in the living: nothing will therefore remain but life, dear God, a great universal life.

- Etty Hillesum. Excerpt from Philippe Noble's translation of *AN INTERRUPTED LIFE* from Dutch into French, *UNE VIE BOULEVERSEE*: SEUIL, Paris, p.206. English translation by Marc Hyland.

### III TOI, MOI.

Si tu le savais d'aventure  
Où tu pourras me trouver Moi  
N'erre pas deci-delà  
Si vraiment tu veux Me trouver Moi  
Tu dois Me chercher en toi

Âme, tu dois te chercher en Moi  
Moi, tu dois Me chercher en toi

- Thérèse d'Avila. *Extrait, œuvres complètes.*  
*Poésie, p.1087, Desclée de Brouwer(1964).*  
*Traduction, Marcelle Auclair.*

### III YOU, ME.

If you know perchance  
Where you might find Me  
Do not wander here and there  
If truly you wish to find Me,  
You must seek Me in yourself.

Soul, you must seek yourself in Me  
Me, you must seek Me in yourself

- Terese of Avila. *English translation of*  
*excerpt from OEUVRES COMPLÈTES.*  
*POÉSIES, p.1087, Desclée de Brouwer*  
*(1964) Translation into French by Marcelle*  
*Auclair. Translation from French into English*  
*by Marc Hyland.*



## Imagine Perfect Resonance.

A chord is struck, but never fades, sustained forever.



Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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